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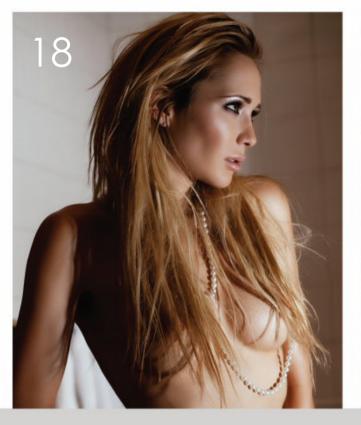




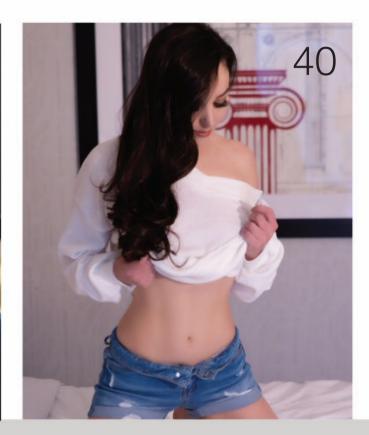




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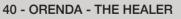
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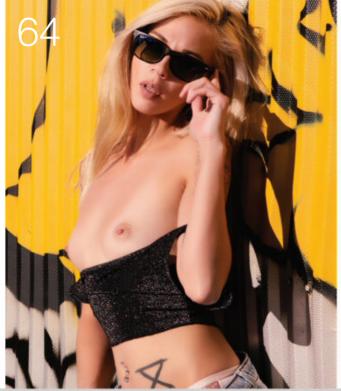
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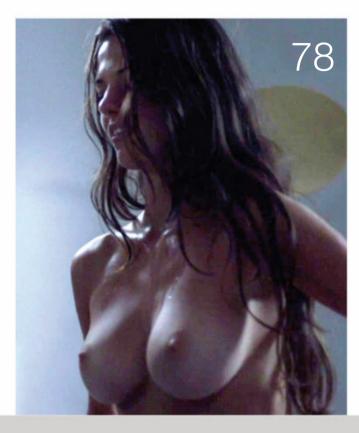
His hypnotic eyes are dazzlingly intense in person, and those youthful features contradict his 49 years—apparently, a result of a vegan diet and sleep. Boasting reserved humor, the Thirty Seconds



With over 137,000 subscribers and 19 million views in just over a year and a half on YouTube, Orenda has become an ASMR sensation almost overnight. She mixes her beauty, warmth, smarts and creative juices to make erotic films that are both intimate and enchanting.







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LETTER FROM THE PUBLISHER

"Everywhere is here, and every when is now." Dante Alighieri

Terminal lucidity is when an older adult nearing the end of their life has a temporary period of awakening. Dementia clears, and they talk and act like their younger selves. Giving family members their loved ones back, even if for only a short minute. My grandmother came over from Italy to America on a boat named after that poet I quoted above. When I first heard it, it made me think of her. I think that's how she lived. She never waited. She just did. When my grandfather lost his leg in an accident while working for the railroad, she rolled up her sleeves and went to work. Always home in time to cook amazing meals for him, her two sons, and anyone else on the block that came by looking for a plate. I don't know how she did it. She worked at Mold-A-Matic Corp, a plastics factory, and when the owner of the factory, Siro Vergari, needed someone to take care of his seven children, Grandma left the factory and worked to raise his entire brood. She became their grandma and grandma to their children as well. She taught them how to behave, love, and cook dozens of her mouthwatering recipes. I don't think she wasted a single moment. I used to bring her to Las Vegas once a year to vacation before I became a resident. She loved the Wheel of Fortune slot. When I brought her to the Crazy Girls topless revue at Riviera, she laughed and cheered on the sexy action. We'd go back to Oneonta, New York, to visit her as often as we could. She was rolling fresh gnocchi at 95 years old. She didn't waste a moment of her time on this earth. It wasn't until the end of her life that we had to make the tough decision to put her in a nursing home facility. We kept going back to visit, and she was still the same Gram. It was until the end that her memory seemed to go. She made it to 100-years-old and then it was time for her to leave us. I wasn't there to see if she had a moment like the one I spoke of earlier. I do know that she didn't waste a second on this planet, and I know that she would urge all of you to do the same in this dark social time we are stuck in. As the dust clears, I know it will get better. She is my inspiration to keep growing, keep doing, and keep thriving. If you're in a tough place, think of someone who has departed this earth, one that you miss, and think about what they would do. If you're in a conflict with family or some other relationship, remember, "It's a good thing you can't read minds" that's what Nonna always said.

Enjoy the issue,



STRIPLV

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STRIPLVSTYLE







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Founded in 2008 by Frank & David Mechaly, Rockstar has grown with a philosophy to stay true and remember your roots. They believe that being genuine means finding the path to both a soulful and aesthetic balance. The unique sense of handcrafted details, the passion for quality and sustainability, and a nose for long-living trends have made Rockstar Jeans the ultimate must-have for fashionistas worldwide. Designed and hand-painted in downtown Los Angeles, Rockstar Original is proud to craft, customize, and create in America.

These high-quality, eye-catching, and custom-crafted jeans are hand-painted and hand-patched. Known for their highly detailed craftsmanship, uniquely accented apparel, Rockstar Original is one of LA's hottest brands for iconic custom-crafted casuals (denim, tracksuits, outerwear, swimwear, catsuits, & ready-to-wear pieces). Priced right, from about \$45, these jeans fit like they were custom tailored for your body, but come right off the rack that way! View the complete collection at rockstaroriginal.com.



2021 JAGUAR F-TYPE



The Jaguar F-Type convertible is one sexy ride. With its 575 horsepower engine, this baby is ready to rock and race on the road too. As-built \$105,900,, available at jaguar.com.

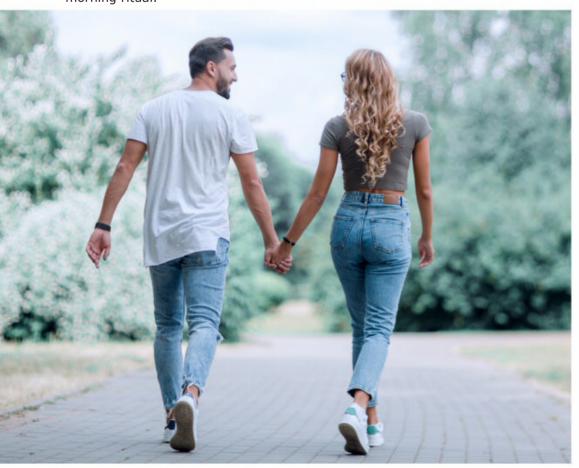




CREATE A NEW MORNING RITUAL TO BOOST YOUR MOOD AND IMPROVE YOUR OVERALL HEALTH

The first thing we here at STRIPLV recommend doing when you wake is to have a meditative sex session or two with your partner. Estrogen and testosterone levels are at their peak at this time, so your bodies are literrally really ready to go in the am. If you don't have a partner, there is no shame in pleasuring yourself. Having a morning orgasm releases the pleasure chemical oxytocin, relieves stress, releases endorphins, boosts your immunity levels, is good for brain health, and is good for your skin, and can make you look younger. So, what are you waiting for?

Begin your day with some stretching. It's an excellent way to prevent injury, and it improves alertness first thing in the morning. Create a stretching routine each morning to ease muscle tension, reduce pain, and be a natural mood booster. Try learning some stretches and or some yoga moves to become a new part of your morning ritual.



Get outside and take a 20-minute walk. Studies show that adults who walk outside experience more vitality and energy than those that just walked indoors on a treadmill. It also helps procrastination from sinking in and you missing your physical activity for the day. Walking fits all fitness levels and is easy to incorporate into your new morning ritual. Those who walk every day reduce their risk of heart disease by 19 percent, and for those with diabetes, walking can help lower your blood sugar levels. A morning walk also improves your mental clarity and ability to focus throughout the rest of your day.

Lemon water in the morning is also a great thing to brighten your day. The scent from lemons is nature's antidepressant, and drinking a tall glass of it will also help to wake up. It promotes the body detoxification of your organs. It also hydrates and restores electrolytes in your body. Along with vitamin C, lemon water is also a good source of potassium, calcium, phosphorus, and magnesium. Its anti-inflammatory properties help to fight illness and boosts your immune system. It also helps the skin, aids digestion, and can help increase your metabolism.

Get some happy tea. Take some metime for yourself mid-morning and make yourself a cup of Get Happy tea. There are many health and wellness teas on the market that you can start to make a part of your new morning routine to boost your mood and wellness. Get Happy tea is available at republicoftea.com. It contains calming lemon balm, St. John's wort, and Rhodiola. Take a break every so often from your screen, take a short break to refresh, and make a cup to reflect and recharge.















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AL'S GARAGE AND JOHN CUTTER

Looking for some community in Sin City is a tough one. Our town is so transient. You make a friend, and then that friend moves away a few years later. In a corner spot next to a local Albertson's grocery store are two eateries that foster a feel-good feeling whenever you visit. Both cater to locals and not tourists. On weekends they are bustling with pandemic weary guests longing to get back to a sense of normalcy. They are sister restaurants with high-quality food and service. I visited each of them several times in the last decade that I have been in my current home, and the food, service, and flavors are always on point. Al's boasts that they are home to the best late-night happy hour where you get ½ off of your tab every day from 8 p.m. to 2 a.m. every day. Cutter's also has \$7 appetizers and drink specials at their place every day from 4 p.m. to 6 p.m. and 12 a.m. to 6 a.m. Both offer patio seating when the weather is perfect, hot waitresses, and cool vibes inside each establishment.



On our last visit, we went to Al's Garage. Al's has a friendly, inviting atmosphere with screens for sports viewing, gaming at the bar, and cozy booths to sink in and get some sustenance. We ordered their tri-tip sliders. Meltingly tender meat, house marinated and shredded topped off with artichoke, tomato, and oil pan drippings. A week later, I went back to order the same thing; that's how tempting these three little sandwiches can be. You can pick different sides for your sliders. We opted for their salad, an incredible mix of greens, artichokes, roasted tomatoes, goat cheese, craisens, toasted almonds, and topped with their sherry vinaigrette. It's incredible. With our sliders, we also got an order of their fried zucchini sticks. They are also made in-house and served with their own jalapeno cheddar ranch dressing. They were the best-fried zucchini I'd had in a long time. We also had to re-order them on our second visit back.

It was a quiet weekend morning when we visited, and a lot of friends and families were milling about on both restaurants' respective patios. There was laughter, lots of mimosas (both offer bottomless ones for only \$18), lots of bloody marys (same offer applies), and happy gatherings. It's nice to have not one but two neighborhood joints that serve such high-quality food and service for locals. I'm hoping that by writing this, the tourists don't overrun a couple of my favorite hang spots.

Check out more by Vegas Food Nerd at FoodNerdMag.com.







SABRIA SROSE

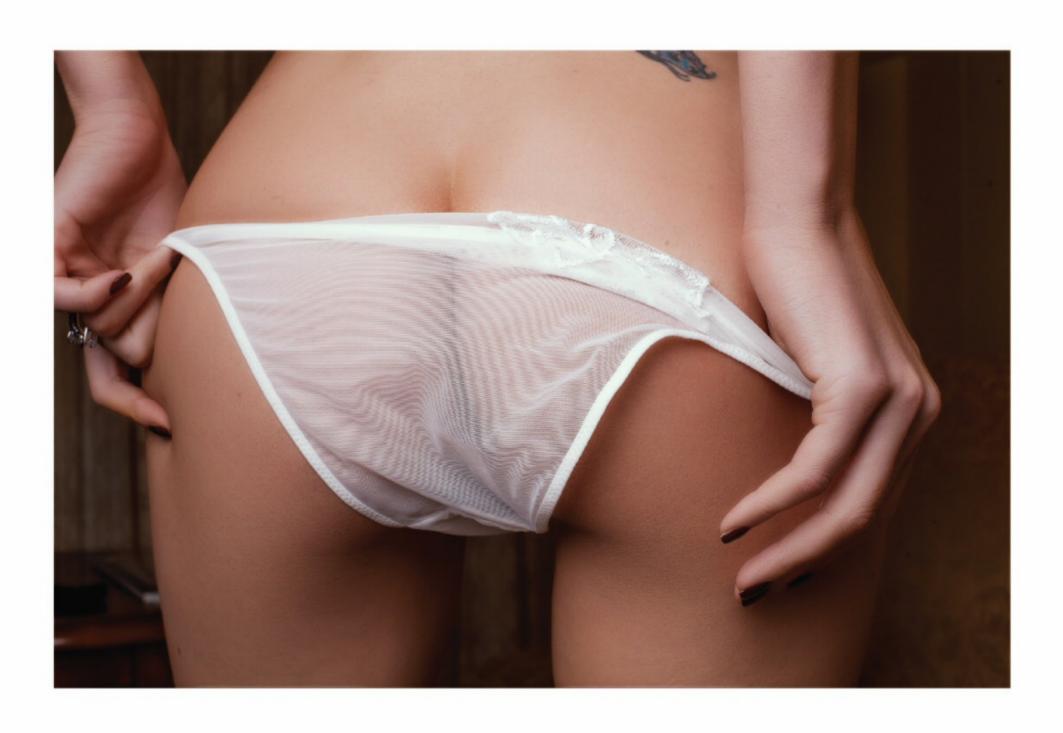
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BY SANTODONATO



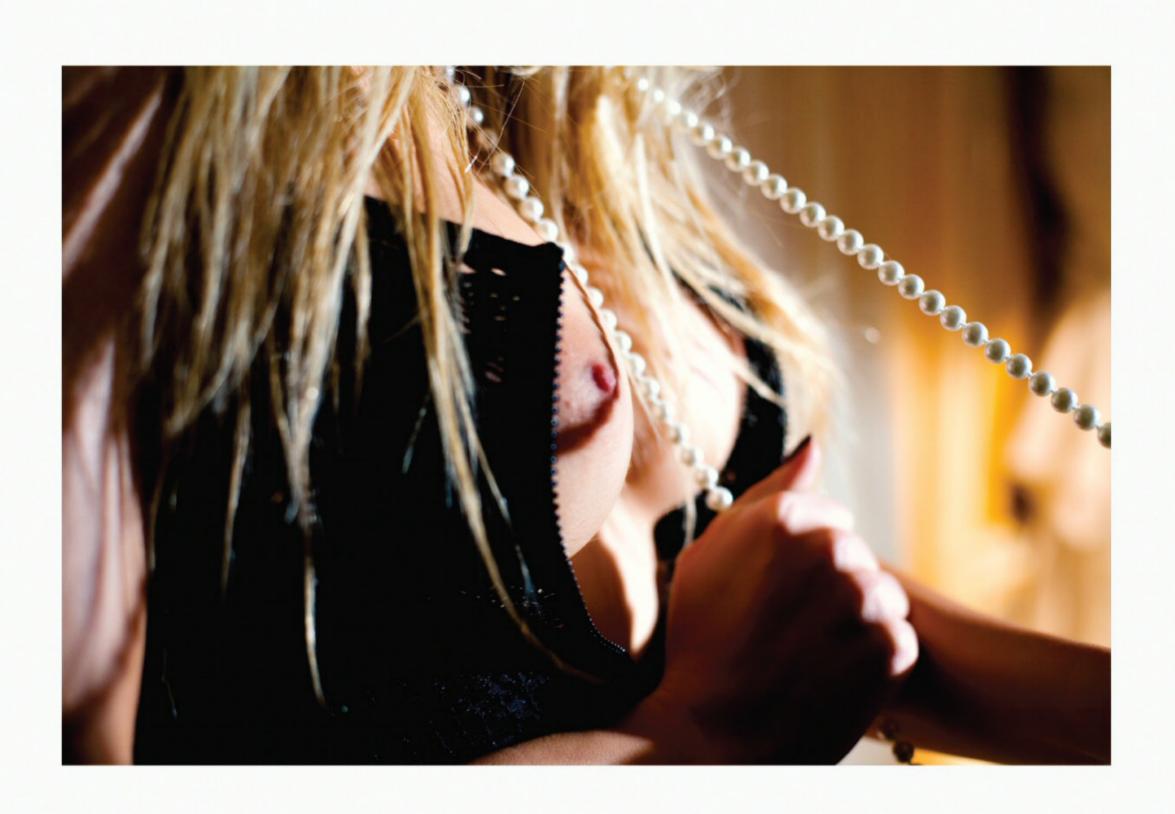




















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ared Leto is kindly offering to go to his hotel room to fetch that now-famous green Gucci military coat he wore to the *Suicide Squad* premiere. "A piece of art like that should be universally shared." I politely refuse his generosity when I really should have accepted.

The Oscar-winning rock star is decidedly casual today, in a grey t-shirt and frayed ripped black jeans. His hair is slicked back and tidy, a stark contrast to the flowing biblical locks he sported when winning his first Oscar for *Dallas Buyers Club*.

His hypnotic eyes are dazzlingly intense in person, and those youthful features contradict his 49 years—apparently, a result of a vegan diet and sleep.

Boasting reserved humor, the *Thirty Seconds to Mars* frontman is polite but seems a little uncomfortable. He shouldn't be; following a quiet 2020, like the whole of the rest of the world, right? Leto is straight back into full throttle mode now 2021 is here.

The Little Things has already rejected the notion that box office movies can't break even during a pandemic. At the same time, House of Gucci later in the year looks to be a sumptuous biographical crime thriller, directed by Ridley Scott and starring Lady Gaga, Al Pacino and Adam Driver.

And even while the original *Justice League* fell on deaf ears, bringing the Joker across from the *Suicide Squad* project. Indeed, pundits call his portrayal the best thing about the movie, one of the significant revisions with Zach back at the controls, having had to bail on the muchtroubled first movie back in 2017. This reprisal, coming at the cost of \$70 million, is an expensive adventure, but one that in creative and cinematic terms appears capable of completing the circle.

Talking me through life and love, Leto, who previously dated Cameron Diaz for three years, reflects on his method approach and why he was glad to put premature Hollywood retirement on hold.

STRIPLV: Just when we thought *Justice League* was done, it's back! How does it make you feel?

LETO: You get that call and hear those words. It's utter unadulterated excitement, then pressure and wavering fear. It came in waves and riptides. There was unfinished business from the first *Justice League* and almost an appetite to see how things might have worked out differently, and that's the result now – that's what we have. I can't believe the amount of effort that's gone into getting this thing going again, but I think it's the right thing to do.

STRIPLV: And it's brought you into the fold, after all, with a character you genuinely love and adore.

LETO: That's true. He is so entirely fun, challenging, but really fun and playful because that's who Joker is; he wants to play, he laughs a lot, and he's always making himself laugh.

His laughter generally comes from a dark place, but laughter is laughter. It's light. And he's likes to entertain. He's the ultimate entertainer. He's fun to be around. He creates electricity wherever he goes. That was fun to me. To put on a show, to demand the spotlight. That's who the Joker is, and while it's coming from a damaged, dark place, there's an entertainment value that's wild and charged and really lurid. He has no restrictions. There are no rules. You could never make a mistake because there are no mistakes. His truth is his reality. So you get to completely let loose and break through every barrier that society erects, and that's an honor.

STRIPLV: It's like being a kid again?

LETO: You know what I mean. When you're a kid, there are no rules. If you want to do something, you do it. If you want to say something, you say it. It's only as you grow up, you learn what is acceptable and what is expected of you, so to revert to that simple, boundaryless part of your life and doing it in this environment is remarkable.







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STRIPLV: Have you ever been daunted by those who'd gone on before you?

LETO: Yes. (Laughs) Those were some of the best performances ever committed to screen by true legends; Cesar Romero, Jack Nicholson, Heath Ledger, legends. Legendary portrayals. Inspiring. What Jack brought was so very complimentary to Cesar, Heath the same of Jack's performance. I had so much admiration even before I had any involvement. The advantage we had was in respect for what had come before. We had to go in a completely different direction. We had to take the Joker on a new path. Imitation was not an option. And with that came liberty and freedom to move and say what we wanted. Yes, there was 75 years of material, which I only discovered in doing my own research. Seventy-five years created by visual, creative artists for television, film, and animation, to constantly fall back on if we ever needed it, but I relied more on my imagination. I still think I could retire altogether after playing him. It remains one of my greatest achievements.

STRIPLV: Bigger than your Oscar win?

LETO: I said, "One of my greatest achievements." I'm lucky in that I've had a couple.

STRIPLV: Most would consider an Oscar win their crowning glory.

LETO: I'm very proud of that moment. Very proud. But I think getting accolades and praise, it only means something if the people you love are involved, and that meant the world to me.

STRIPLV: Once again, you go method for this role. Some would say that's a little extreme.

LETO: For me, it's nothing more than a way to concentrate. When you shoot a movie, there are so many distractions, so much happening, a lot of moving parts, and staying in character is the only way I can maintain that tunnel vision. Keep my focus on the end destination and committed. I really like to envelope myself as much as possible in this new life and go deep as I can because the further you go, the bigger the reward. Also, I want to be able to get to a certain emotional state, and for me, it's easier to stay there than continuously work my way back.

STRIPLV: Does it even go so far as you think you're that character?

LETO: I never lose touch with my own reality. If I did that, I think I may be potentially in the wrong career. It could be dangerous.

STRIPLV: It's a shame Margot isn't with you on this one. You both had such an explosive dynamic on screen.

LETO: True. I was just so overcome by how free and willing she was to go f**king crazy and genuinely raised the bar of everyone around her. I think we'd only scratched the surface of what she's fully capable of - I hope we can repeat the process because it was a joy.

STRIPLV: After the Oscar, it's hard to believe you were considering walking away from acting altogether.

LETO: I didn't consider it.

STRIPLV: Sorry, I read somewhere saying you did.

LETO: Well, you're not totally wrong. There was a point where I thought, if I didn't go back, I never would. I had a two-year spell where my agents kept sending scripts. And then, they just started to believe that I was serious. And they stopped coming. And you fall out of favor, maybe. But then I fell in love with Rayon [from *Dallas Buyers*], and I knew that if I didn't play her, there was a chance I might never go back to acting and never make another film. My life was very fulfilled and wasn't lacking. At that time, when away, I learned a lot about myself, about life, about humanity. It revolutionized my mind and the way I interacted with myself, with others.

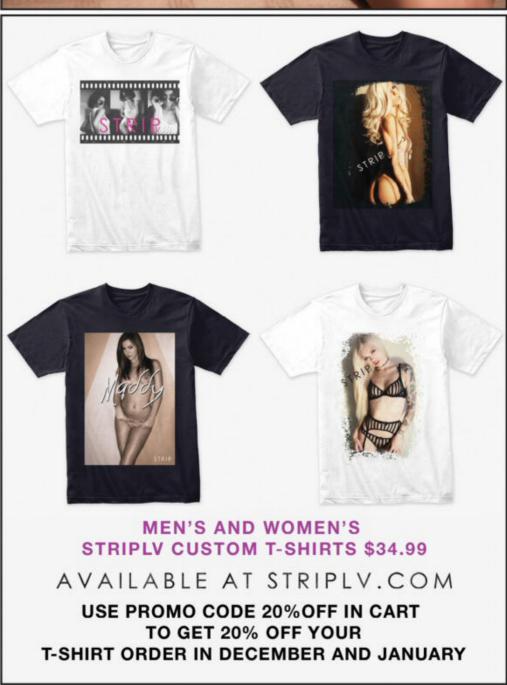
STRIPLV: Lastly, are you still stopped on the street for *My So-Called Life*?

LETO: (Laughs) Yes, it does happen.

STRIPLV: Over years ago and only one season - crazy that people are still talking about it.

LETO: Yeah, it's pretty remarkable. It impacted a lot of people. It was ahead of its time. And I'll always be grateful for the launch pad. Without it, I probably wouldn't be sitting with you today.





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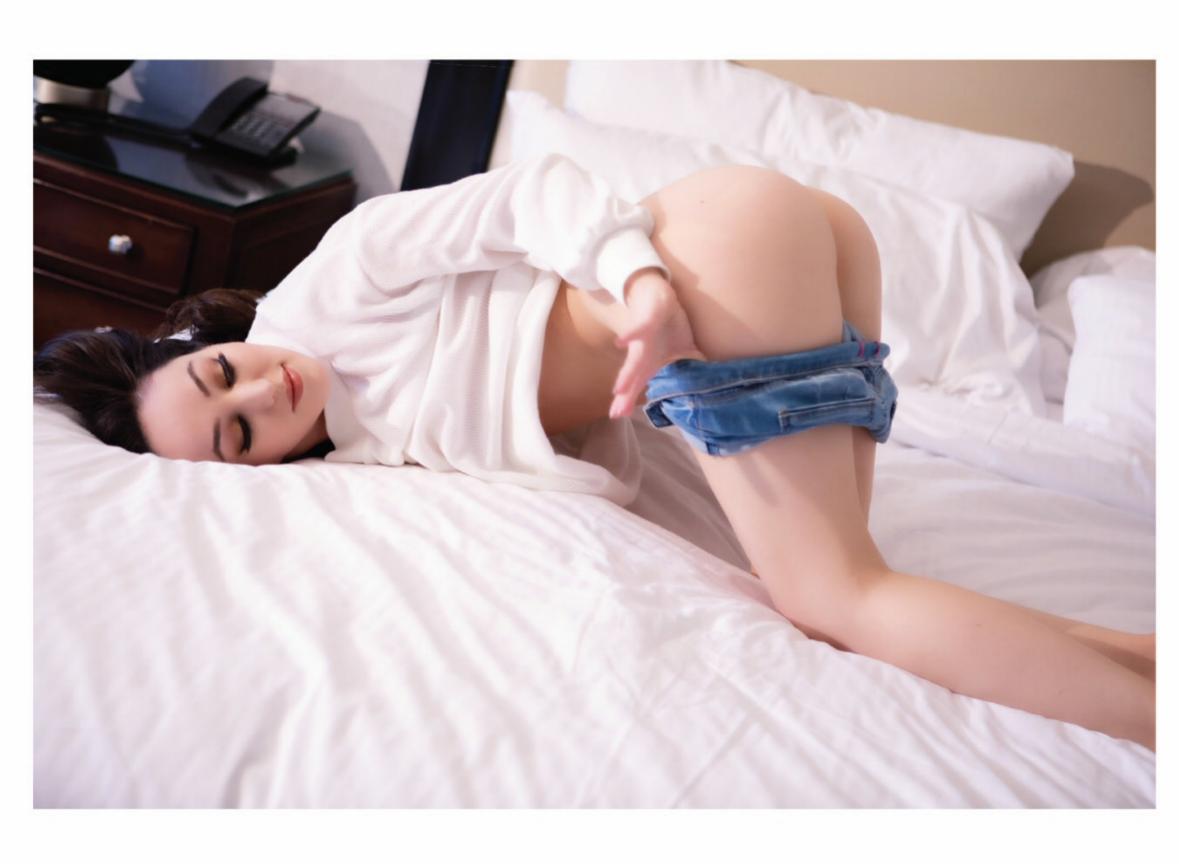








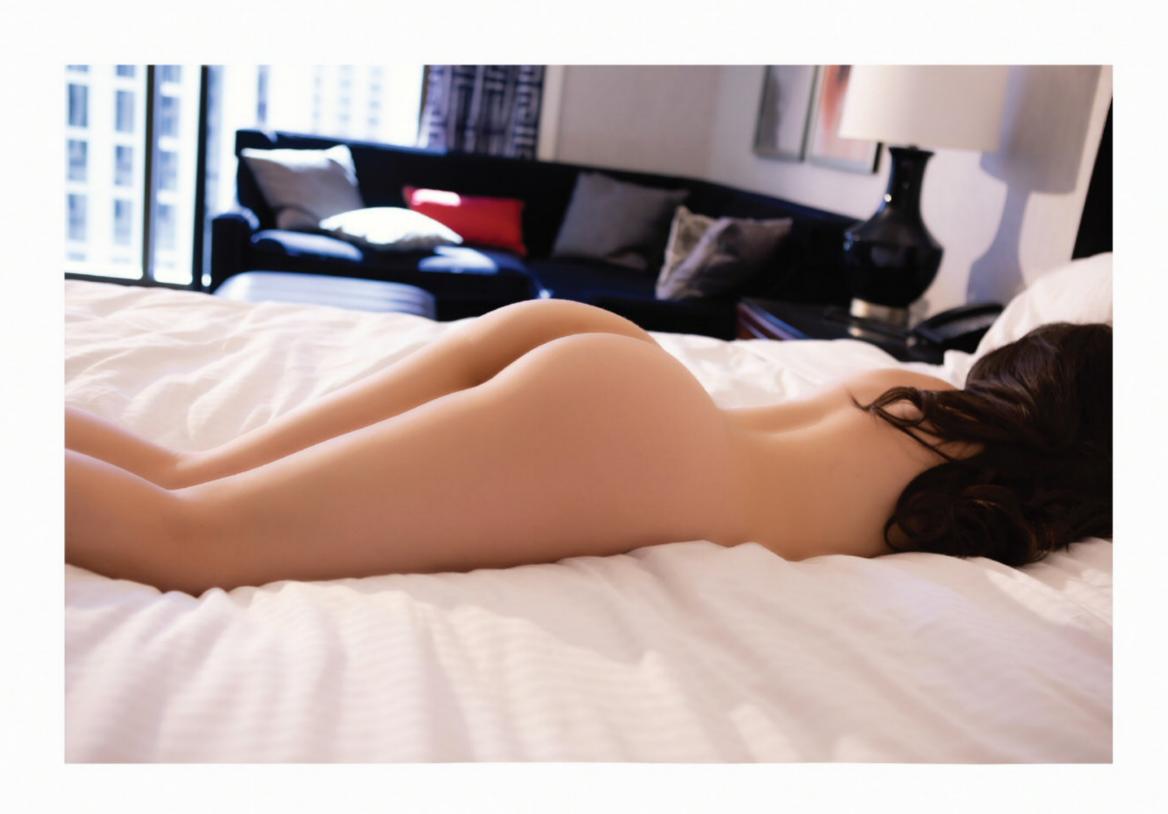






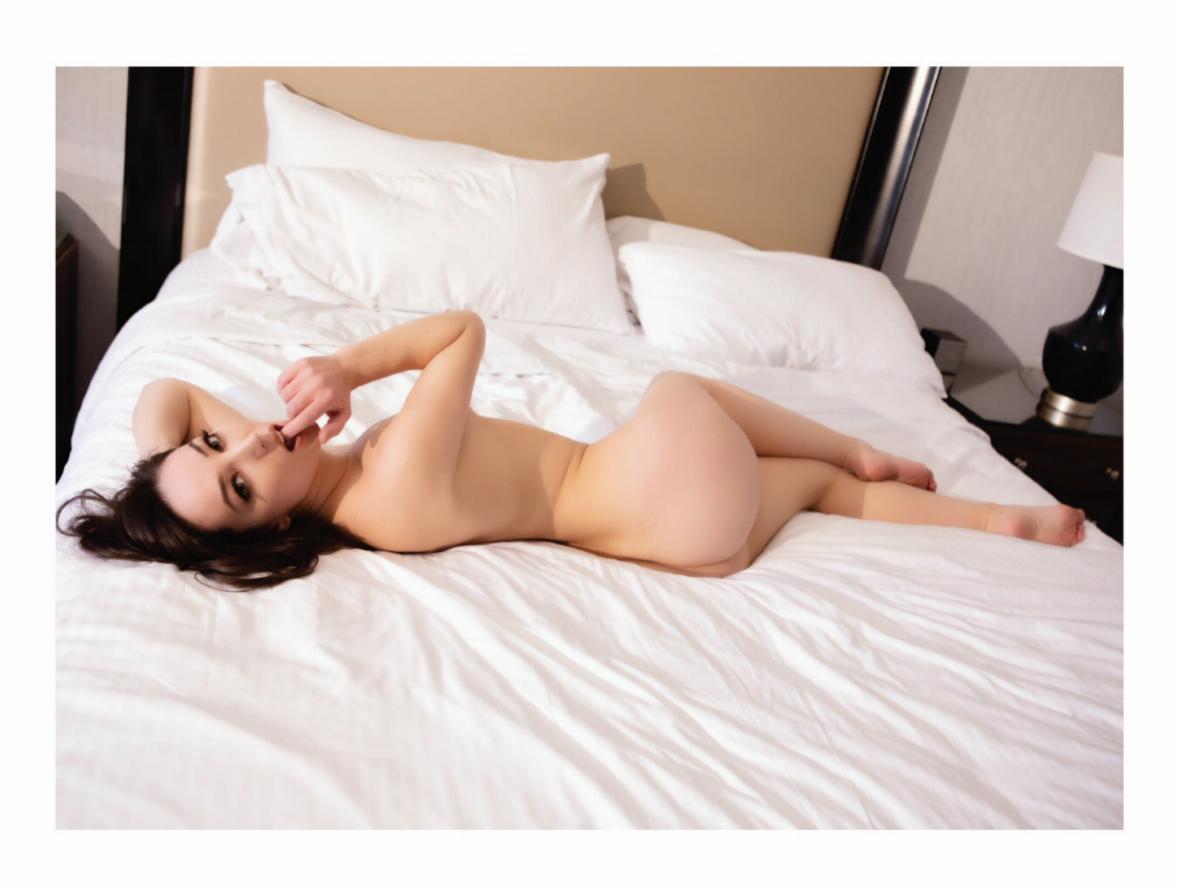














ORENDA THE INTERVIEW BY SANTODONATO

Orenda is the Iroquois name for a certain spiritual energy inherent in people and their environment.

With over 137,000 subscribers and 19 million views in just over a year and a half on YouTube, Orenda has become an ASMR sensation almost overnight. She mixes her beauty, warmth, smarts and creative juices to make erotic films that are both intimate and enchanting. Her soft hypnotic voice and gorgeous smile, along with her sexually erotic films, set her apart into her own niche, catapulting her up to the top .25 earners on the social media platform. Hailing from Montréal, Quebec in Canada, Orenda flew into Las Vegas to create art with publisher and photographer Santodonato for two glorious days, one day indoors which photos you are enjoying in this issue and one day outdoors which will be featured in upcoming issues. Orenda sat down with Santodonato to chat, and this is what transpired.

STRIPLV: Why ASMR? How did you get into it, and when did you get into it? **ORENDA:** I first heard of ASMR because I watched one guy doing boyfriend roleplay, and I kind of wanted to try it. I think it fits me—kind of like the girlfriend experience videos. Also, I completed my master's degree in research and sexology a few years ago, and my thesis was about mindfulness-based intervention. ASMR and mindfulness are both about relaxing and to help treat anxiety. So, I thought it was a very good way to continue my work for me. I chose not to work in academia because I was looking for better work conditions and more freedom, and ASMR could afford me that. I also wanted to explore the erotic aspect of ASMR, and I thought it was a very fun, creative and intriguing avenue. I'm not a researcher. I'm doing it as an artist, as a content creator.

STRIPLV: Where did you attend school?

ORENDA: At UQAM University in Montréal. I could have continued to the Ph.D. program, but I decided to stop after that. In academia, it is very political and many rules. I wanted to have my own boat and freedom. I'm happier this way.

STRIPLV: How long have you been creating ASMR videos?

ORENDA: For about a year now.

STRIPLV: Are you surprised with your success and how many views your videos get, and how quickly you built a big audience?

ORENDA: I still can't believe it and how quickly my channel has grown. Yeah!

STRIPLV: So what made you decide to do the girlfriend experience and erotic videos on your OnlyFans featuring you nude, which sets you apart in your own niche, I think? What made you decide to do it that way rather than follow in the footsteps of other YouTubers?

ORENDA: A lot of people say that ASMR can turn you on. (Laughs) So, I was very intrigued about that. I found that very fun to explore this aspect of ASMR. There's kind of a debate. Is ASMR sexual or not?

STRIPLV: Do you feel aroused and sexual when you are making your erotic videos?

ORENDA: I think ASMR can be really sexual for many reasons. It doesn't work on everyone, but it's a pleasurable, relaxing feeling, and I believe relaxation is inherent to sexual response. On the one hand and the other hand, ASMR can help you connect with your body and sensations. Making those videos, I discovered stuff that I never imagined I would do before, like recording my heartbeat, being sexually aroused, and things like that. And just like girlfriend role playing too.

STRIPLV: When you're making those films, are you aroused, or are you putting it on?

ORENDA: Sometimes it's roleplay, and sometimes it's only stimulation, and sometimes I record myself when I'm aroused for real. It depends on the theme or concept of the video.

STRIPLV: Explain to us some of the different roleplay videos you do.

ORENDA: I have one character my fans really like. It's a psychiatrist that gets a

little flirty. That character gives J.O.I. (jerk-off instructions).

STRIPLV: Let's talk about food. What's your favorite thing to eat? **ORENDA:** I really like Asian, especially Korean food.

STRIPLV: Do you have anything that's your quilty pleasure?

ORENDA: I like ice cream a lot. I love cookie dough flavor.

STRIPLV: Do you drink? What do you like to drink?

ORENDA: Yes. I like wine, mostly red wine.

STRIPLV: Have you done much traveling this last year during the pandemic?

ORENDA: Not this last year, but before the pandemic, yes. I was touring all around Canada as an exotic feature entertainer. That's another aspect of myself. I'm pretty multi-faceted. I've been an erotic dancer for 12 years while going to school. But now, I'm only working as a content creator.

STRIPLV: Did you enjoy dancing and working as a feature entertainer?

ORENDA: Oh yeah, I miss that a lot. I liked going to very remote places that had clubs, like Yellowknife. I worked a lot in western Canada and in BC (British Columbia) as well.

STRIPLV: What type of music do you perform to?

ORENDA: I'm pretty versatile. For instance, at Harley's Hardrock Saloon, it's a rock club, so I dance to rock music there. If it's more of a city club, I do a set more with dance music. I use different costumes, and I do aerial work, pole work, and some circus skills.

STRIPLV: How long have you been modeling?

ORENDA: For about 13 years. I love modeling. I've done a lot of acrobatic modeling and artistic nude modeling.

STRIPLV: Tell us what it's like living in Canada during the COVID-19 pandemic because you're going to be going back home after you travel to Tulum, and it's going to be quite an ordeal when you get back home.

ORENDA: I live in Montreal, and the Province of Quebec is very strict compared to the rest of Canada. Yes, there is even a curfew in Montreal. You have to be home by 8 p.m., and if you travel, you have to stay in a government-run hotel for three nights and be tested and then quarantine for another 14 days at home.

STRIPLV: Do you still listen to ASMR? Are you a fan of it? **ORENDA:** Yes, I do. There's this one that I like where the guy moans from ear to ear. I've done some like that too. I think it's really great to fall to sleep. (Laughs)

STRIPLV: How many videos do you have up on YouTube?

ORENDA: I think about 45, which is not many. I like to make a version for YouTube with no nudity, and I make an extended version for OnlyFans with nudity, and they get more erotic. With the erotic ASMR, I can make my videos more intimate and make the viewer feel like he's right here with me. Now I have a videographer that's been helping me a lot. It helps that I don't have to think about the technical stuff for the images. And I can entirely focus on the sounds.

STRIPLV: What's your favorite thing about your body, and what's your least favorite thing?

ORENDA: That's a good question. I like my feet a lot. (Laughs) I get a pedicure every two weeks. My least favorite thing are my arms, as I used to train a lot. I have strong arms.

STRIPLV: If you could meet anyone in the music business, who would you like to meet?

ORENDA: Yes, Michael Kiwanuka, for sure.

STRIPLV: Are you in a relationship?

ORENDA: No. I'm single.

STRIPLV: Do you prefer men or women, or both?

ORENDA: Men.

STRIPLV: What is your favorite thing sexually to do?

ORENDA: I have, it's not a kink, but almost. I like natural

perfume, so I'm kind of a sniffer. (Laughs)

STRIPLV: Where do you want to be in 3 to 5 years. What are your goals?

ORENDA: In 3 to 5 years, I would like to be settled somewhere. And I would like to be more steady in my life. To be a mom and have children.

You can check Orenda out at: youtube.com/c/OrendaASMR/videos onlyfans.com/orendafree onlyfans.com/orenda instagram.com/theorenda_ https://twitter.com/the_orenda_



STRIPLVTRENDING



BURLESQUE LEGEND TEMPEST STORM PASSES AWAY

Burlesque legend 'Tempest Storm' passed away at the age of 93 in her home in Las Vegas on April 20.

Born Annie Blanche Banks on February 29, 1928, she lived a life in the lights as one of the most famous exotic dancers to ever grace the stage. An unparalleled performer known as "The Queen of Exotic Dancers," she was linked off stage to the likes of Elvis Presley and President John F. Kennedy.

"She passed peacefully at her home with loved ones by her side," said Robbins.

Funds are being raised to have Tempest interred near her costar Bettie Page and longtime friend Dixie Evans at Pierce Brothers Westwood Village Memorial Park Cemetery in Los Angeles. Donations can be made at burly-cares.com.





DOGECOINGET IT NOW

With cryto currency going through the roof, Dogecoin was launched as a joke, but a joke it was not. With Tesla CEO Elon Musk endorsing the new currency it has exploded on the internet and everyone from David Spade to Miley Cyrus investing in it. We even got in with a small investment. Who the hell knows? This shit is weird!



After a year drenched in hand sanitizer, it's time to get down and dirty.

Billed as The Filthiest Peepshow in Vegas, HOT TRASH blends neo-vaudeville with the glory days of 1980s Times Square.

"When I'm not doing my yuk yuks on the strip by performing in Opium at the Cosmopolitan, I'm checking out the grittier establishments downtown," says Lusk.

"One of my favorite places to take visiting friends was the peepshow at Showgirl Video. Those women were some of the most memorable performers I've ever seen. Like burned into my skull memorable. Although Showgirl is long gone, the spirit lives on in Hot Trash."

"When Grace pitched the show to me, I didn't think twice about jumping on board," says Troy Heard, Artistic Director of Majestic Repertory Theatre.



HOT TRASH features a rotating roster of the world's wildest and craziest variety acts from the Las Vegas Strip.

Seating is limited to seven private booths, each accommodating a private party of four, with a complimentary bottle of champagne and an hour of pulse-pounding fun.

Performances are Tuesday through Thursday at 7 p.m. and 9 p.m.

Tickets are \$62.50, sold in sets of four with a complimentary bottle of champagne. Available at hottrash-show.com. Majestic Repertory Theatre 1217 S. Main St in Las Vegas.



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SOCIAL MEDIA E FO SOCIAL MEDIA E FORMA HIGHLIGHTS

SHAVED PUSSIES

STRIPLV MAGAZINE @SANTODONA- TO06 May 8 #STRIPLV #Kink #Shaved #Pussies is out! Get it now at zinio. com/striplv-kink-m37705 featuring Kylie Hammrich

TO06 May 8 #STRIPLV #Kink #Shaved #Pussies is out featuring cover girl Noelle Rose. Get it now at zinio.com/striplv-kink-m37705





GOLDEN NUGGET LAS VEGAS TO HOST THE ULTIMATE FOOTBALL CHALLENGE

The Ultimate Football Challenge is back at Golden Nugget Las Vegas, the only contest allowing visitors to make selections against the spread from all NFL and NCAA Division I FBS college sides. To date, Golden Nugget Las Vegas' largest payout for the Ultimate Football Challenge is \$122,000.

1st place: 40 percent 2nd place: 20 percent 3rd place: 10 percent

4th and 5th place: 7 percent each
6th and 7th place: 5 percent each
8th through 10th place: 2 percent each
Finisher 11 – 20 will receive \$1,000 each

All persons age 21 and over who are not excluded from the Golden Nugget sports-book are eligible to enter the contest. Selections may also be submitted using the Golden Nugget mobile sports wagering app via an iPhone or Android device.



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Kate moss retrospective byskychuntington





s far as committing to living a life in the lens is concerned, Kate Moss has a stronger claim than most. She is a supermodel of almost unique acclaim, a photographer's dream in an era of paparazzi activity that speculates over 24/7 celebrity news, and an object of admiration for fans and fashionistas the world over.

Kate Moss's saunter along the catwalk, through the music world, onto the high street, and even around the boardroom stands her alone as one of our greatest style icons; and at 47, there is still so much more to come.

And yet, for someone so decorated in the echoes of class, image, luxury, and chic that the fashion industry offers up, her beginnings were comfortably ordinary. Growing up in the 1980s, south London perhaps offered the greatest possible social and material juxtapositions to where Moss would end up. Still, they did at least provoke in a young schoolgirl a desire to escape, experiment and rebel, and those are ultimately the things that have made Kate Moss who she is today.

STRIPLV: What was school life like?

MOSS: I went to a school in a place called Purley, in south London. It was an established school that epitomized the harder edge of that era. I think it's much improved now, but I was never the sort of child who could get inspired by education. It just wasn't me. Instead, I always looked to my dad, who was in the travel industry and would always talk about how brilliant it was to see the world, so that was always a real ambition of mine when I was a kid. It quickly became my focus over school. Of course, I never dreamed I'd be able to fulfill that through modeling, so when the opportunity came, it was something I jumped at. But as far as growing up in pretty plain surroundings went, it wasn't a time I'd look back on longingly, certainly in so much as the place itself. I was keen to getaway.

STRIPLV: What inspired you artistically when you were young?

MOSS: Not much. Where we lived, we grew up around markets, stalls, record stores, and that sort of thing. I didn't know about fashion, so I wasn't on the lookout for it at any point. However, there is definitely a part of me that misses the innocence of it all, but not the place.

STRIPLV: You have said your parents splitting up brought about a sense of rebellion.

MOSS: It's fair to say I lost interest in school. I was definitely mature for my years, though not as mature as I thought I was, and from very early on, I was focused on the evolving of social life and getting out in the world. I lived with my mom, Linda, and was encouraged to do this, while my father, Peter, and his work for Pam Am, opened up for me a world of opportunity that I found it hard to resist. **STRIPLV:** When were you first discovered?

MOSS: At 14 by Sarah Doukas of Storm Model Agency, at JFK airport. It was a simple chance encounter, and it is one of those where you contemplate what had happened if we'd been on a different flight. The truth is most models are discovered through chance encounters.

STRIPLV: You've spoken before about the apprehension you had for photoshoots. **MOSS:** Yes, there were many shoots in the early days where I felt terribly uncomfortable. I think everyone understands the lifespan of a model and the fact you will be starting so young, and that was the case with me, but even so, there were some photographers who wouldn't shoot you unless there was a nude element. That was very common then and still is now. As a very young woman, that could be incredibly intimidating.

STRIPLV: Yet getting the cover of *The Face* was a massive break for you.

MOSS: Yes, I was only 16 when I did that. It was 1990, and that really kicked everything off. I'd already been modeling for 18 months or so, but when you are on the cover of a national magazine, the whole thing just explodes. I did get teased mercilessly for it, though, as I was still at school. Corinne Day was the figure behind my early shoots for *The Face* and Levi's. I was so nervous for those early shoots, and it all passes by in a blur, but the diversity that they gave me, from a music and culture mag to the biggest denim brand on the market and a leg-up into clothes, was really so valuable. We fell out along the line but came back together some years later, and everything was good.

STRIPLV: You sound as though you had an idea of where you wanted to go and what you wanted to do from quite a young age?

MOSS: No, the opposite is true. I didn't have a plan. I was always one of those young people who was just happy to be exposed to new things and experiences – there wasn't a plan or a route that I wanted to go down until the point where I just couldn't fit all my engagements into the week. At that point, I knew I had to get serious and be a bit fussier, but until then, it was really just a case of taking the offers and seeing where they went.

STRIPLV: Your relationship with the press has always been stop/start. Are you resigned to the fact it will always be that way?

MOSS: It's fair to say I was definitely naïve to the workings of the press, but I think everyone is when they first step out into a new world, and it doesn't matter if that world is fashion or music or whatever. I was probably too trusting in interviews.

STRIPLV: And you always hated that phrase "heroin chic," right?

MOSS: Yes, I always thought it was awful. There is no positive interpretation of that, and I certainly never felt one. At the end of the day, I was always thin, small, and no amount of eating the wrong things would put weight on me. I see models now who are similar to me, and sometimes the criticism they get is unfair because, up to a certain age at least, there are some of us who can just eat what we want without too any real consequences. That definitely changes in later life, though, as I found out after the birth of my daughter Lila.

STRIPLV: Are you a confident or shy person at heart?

MOSS: A lot of people who model do so because it is the ultimate paradox for a shy personality. It is the shyness that dares them to get up there and continue to push forward, and with the addictions that come with modeling, a desire to be photographed, and a desire to be desired, it is difficult not to return to that. And yes, there is a bit of arrogance that goes with the industry, but speaking personally, I've always tried to keep a level of respect in everything I've done. We are all "at work," and I think you need to remember that. Everyone wants to get their part of the job done and go home!







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CRIES IN THE NIGHT Part Two

By Byron Craft

In Part One of STRIPLV Issue 0621 Lieutenant Hayward Phillips and his crew discovered the rotted remains of a pack mule next to an ancient stone monolith. Afterward they noticed footprints in the desert sand leading into a wash.

The sides of the wash had been pushed up from the massive erosion creating a tall berm. Neely and I were the first to scale it, and as the rest of the crew followed from behind, we looked into the eroded area. It must have been a good twenty feet deep. We could see that it wouldn't be challenging to climb into the depression because the sides were gradually sloped, making it simple to walk down. When the rest of our crew joined us, we hesitated at the top of the berm because on the opposite bank was the opening to a cave. If it had been an old mine, it would not have deterred us. The hills in the area are dotted with old mine shafts and caves from the prospecting days. Gold and silver were once sought after and mined in this region during the nineteenth and early twentieth centuries. But this cave was not the results of some makeshift excavation. It was a five-sided tunnel that looked to be the outcome of modern engineering. No crude timbers were shoring up the opening synonymous of the bygone days of mining. The sun shone on it, allowing us to see several feet within the cavity. The walls were as smooth as poured concrete. The tracks that we had been following led into the tunnel.

"What should we do Lieutenant," asked Delaney.

"We've got to check this out, sir," interjected Neely before I had time to reply. "We don't know if it's safe," replied Delaney.

"It looks like it might be okay," answered the seaman. "We'll take it slow and easy."

"Proceed," I eventually said.

"Aye, aye, sir," shouted Neely as he raced down the bank.

Reluctantly we followed. I sent Reichenheim to get the two flashlights we kept in the truck. Examining the wash floor, it became apparent to me that the tunnel had probably extended in both directions (north and south) but had been cut in half and its southernmost end buried by the rushing water that at one time created the dry bottom gulch. We were heading towards the opened, north end.

It had already reached one hundred degrees by then, and the tunnel's cool interior was a welcome relief. We didn't venture in any farther than about ten feet waiting for Reichenheim's return so we could light our way. We paused and examined what we could see of the tunnel walls and ceiling by the ambient light; what I mistook as poured concrete was, in fact, five-sided notched tiles. Brushing away probably centuries of dust and sand with my hand, we noticed that the tiles interlocked with such exactness that the joints were hairline.

"Some engineering, Lieutenant?" whistled Neely.

Reichenheim came running up with a flashlight in each hand. I took one, and Neely wanted the other along with Delaney and Gedney, but when I noticed the look of fear on the laborer's face, I knew that it would be better if we didn't try to pry it from his two hands that he now held with an iron grip. Sweat ran down Reichenheim's face, and I could tell that it was more than the heat of the day that caused it. He looked terrified. Maybe it was claustrophobia; perhaps it was the uncomfortable evenings we spent listening to the chilling screeches that kept us from sleeping, followed by our discovery of the monolith and now the tunnel. I decided to let him keep the flashlight. It definitely gave him comfort.

The floor of the tunnel was covered with sand. It had drifted in, and the foot-marks of the person we were tracking led deeper into its interior. I took the lead, and Reichenheim pulled up the rear, searching for phantoms with his flashlight at every step. The tunnel curved to the west, and after several hundred feet in, we came across a squalid form. It was a man. Or what was left of a man. He was dead. The flies had made it in that far and circled his face and hands foraging for their morning meal. A crumpled fedora laid by his side. He appeared to be old because he wore a shaggy white beard that covered half his face. But the rest, the countenance, would have baffled any coroner. There was no fatty tissue left

in the body. His skin was paper-thin, taught stretched over the skull and boney arms as if all the life had been sucked out of him. Reichenheim screamed, and Carroon and Green pushed him up against the opposite wall.

"He looks like a prospector," Neely offered, examining the dead man's clothes.

"Maybe he came in here looking for the motherlode and dropped dead of a heart attack. He looks like an old-timer," Matthew Delaney added.

"We will need to report this," I said. "They'll see that this fella gets a proper burial.

"Lieutenant, can we please go a little farther in. There could be something valuable in there," Neely pleaded.

I looked around at everybody. Reichenheim had regained his composure but refused to look at the corpse. The rest didn't appear too badly shaken by our gruesome find. "All right," I finally said. "We will give it a look-see. Everyone stay close together."

The tunnel continued to curve to the west. The morning light no longer reached that far and without our two flashlights, we would be engulfed in total darkness. I became aware of a sweet smell. Was it honeysuckle? The fragrance was pleasant and grew stronger as we progressed more in-depth into the tunnel. Delaney commented that it reminded him of the lilacs on his Aunt's farm in Iowa.

We halted our progress when we came across the entrance to an underground room. A ramp led downward, and we followed. We were entering a vast chamber, cathedral-sized chamber. The best we could tell by the light of our battery-powered torches was that the room was circular. Around the cylindrical space, we followed the slope that spiraled down along its walls. Reaching the bottom, all of the men stayed close together as ordered. There were tall tables spread about the room. The tabletops reached head height, and standing on our tiptoes; we could see sheets of a thin material that looked like metal but had paper flexibility. Neely grabbed one of them and, shaking the dust off it, noticed that it contained some foreign writing. After giving up on trying to read the thing, he tried to tear it in half and found it to be indestructible. Delaney tried to light one up with his Zippo, but it wouldn't burn either. "Wow!" he said. "We could use this stuff as the skin on our fighter planes and bombers. I bet it weighs nothing."

All along the walls of the giant room were large metal drawers. They reminded me of the coffin-sized drawers that coroners use to store the remains of poor dead souls. Each drawer displayed more of the foreign writing. I didn't think that the place was an ancient mausoleum, but it did impress me as probably a library belonging to an ancient colossal race.

Several of the drawers had been pried open. Their fronts were ripped off and the contents removed. On one of the tall tables was an empty glass tube. It resembled a chemist's test tube, except it was approximately three inches in diameter and a good foot long. The top, along with its contents, was missing. I gingerly picked it up, and like the strange metallic paper, it felt weightless. I banged it against a tabletop, and it didn't shatter. I slammed it with additional force against the table it still wouldn't break. Next, I tossed it straight up into the air and watched it bounce off the stone floor without breaking. Neely scooped it up on the second bounce and threw the tube with all his might at one of the metal drawers. It bounced off the drawer with a resounding "clang," and Neely caught it on the rebound. Turning to Delaney and waving the oversized test tube, he shouted, "How about this stuff for windshields in the cockpits of our fighters. The Jap Zeros have nothin' like this."

It was then that we heard the eeeeeeee, eeeeeeee, which haunted our desert evenings. The screeching was much louder than we had previously heard. The rattling sound that always followed its wail was no longer faint. It must have been very close, I thought. Could the tunnel be its lair?

I took the large test tube from Neely, rolled up a sheet of the metallic paper, and shoved it inside. I stuck the tube and its contents in the side pocket of my slacks.

"Sir!" Neely exclaimed with a gulp.

"It is time for us to leave, gentlemen," I ordered. "Everybody close order, single file, now move!" We headed for the ramp double time. What seemed like a gradual sloping of the ramp upon descending became achingly tiresome on the way up. Reaching the top, I heard movement. It was a moist sucking sound. I leaned back from the five-sided archway to the tunnel and motioned for my men to do the same. Reichenheim started to whimper, but Carroon stopped him with an elbow to the gut. I failed to order the men to turn off their flashlights, but they didn't seem to attract the revolting organism that flowed through the tunnel at a frightening speed. I had a clearer view than anyone else, being at the head of the line and peering around the edge of the archway. The thing was colossal and repulsive. I almost threw up my breakfast. It was an enormous mucus ball that filled the tunnel from floor to ceiling, propelling itself with an array of tentacles and tendrils. Hundreds of human-sized eyes and mouths continually burst forth from bubbles that popped open in its slimy flesh and then quickly unformed. None, thank God, ever glanced in our direction. It was heading south,

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towards the wash and the open desert. What would happen, I thought, if this thing was free to roam the outdoors? If we were lucky enough to get out of the tunnel, would it be out there waiting for us?

Eeeeeeee! Eeeeeeee! The sound was deafening. Over and over, it repeated its hideous cry as it headed south. Then as quickly as the animal's shrieking began, it suddenly stopped. There was nothing, not even the usual rattle that followed. Several of the men, breathing heavily, were the only sounds within our subterranean prison.

Half of us, by then, had huddled on the left side of the archway with the rest on the right, peering out, not even trying to guess our next move. When I decided to give the order to "move," hoping that the creature from the tunnel was a safe distance away, the damn thing returned. It was screeching again. Maintaining our refuge within the archway to the cylindrical room, I ordered Reichenheim to turn off his light, and I did the same. The creature was bearing down, coming closer, uttering its ear-splitting scream. It somehow seemed all the louder in the dark. If any of the men were like me, the impending horror played hell with their nightmarish imaginations. Just when I thought it would pass us again, this time, allowing us our gateway to freedom, I believed I detected several screams mixed up with the greasy thing's thunderous keening. Something wet sprayed the side of my face. Then all was quiet again. Several minutes passed when I gave the order to turn on the flashlights. Petty Officers Matthew Delaney and Albert Gedney were gone. Reichenheim screamed and pointed a shaky hand at me. Blood covered the right side of my face.

Day 5, 6: p.m. It took me only seconds that morning to realize that the blood on my face was not mine. It was probably from Delaney or Gedney, or both. There were five left in my crew, including the civilian laborers we hired, and I was not about to risk them searching for the two that were missing and presumed dead. The body of the old prospector was evidence of the creature's deadly intentions. I ordered everyone to head south and out of the tunnel as fast as their legs would carry them. I pulled up the rear. Starting to run, I took a quick headcount and noticed that one was missing. It was Neely. He was still standing in the archway to the subterranean room. "Neely, get going, on the double," I ordered in a harsh whisper.

"Sorry, Lieutenant, I'm gonna stay," he whispered back. "Gotta try and find Gedney and Delaney. It's my fault we all came here."

"Neely, that's an order now move," forgetting our situation, I had raised my voice. The seaman just shook his head and backed down the ramp into the dark cylindrical chamber. Still, with the flashlight in hand, I started to go after him, and then I heard the sucking sounds of that slimy thing. It was returning. I laid the light down at the entrance to the circular room for Neely and shouted, "Damn, you come on!"

I ran in total darkness towards the south and hopefully escaped. Even though the tunnel was a good fifteen feet in width, I would occasionally collide with one of the side walls skinning my elbows and forearms. Eventually, I could make out a faint light. Escape was at hand. A tentacle lashed out of the nothingness and grabbed me by the leg. I fell face forward to the tunnel floor staring at the ambient light ahead. I heard a crack and felt a searing pain in my left thigh. My leg was broken, bone matter protruded through my trousers. The slimy tentacle wrapped about my calf. The creature's substance soaked through my pant leg and nipped at me with a thousand bee stings. The tentacle stretched for several yards from the north, but the creature was not yet visible. Its reach must have been phenomenal. I screamed in pain and drew my sidearm from its holster. I aimed it at the enormous octopus appendage and fired all eight rounds with rapid succession. The .45 caliber slugs tore through it, severing its grasp. I observed with stomach-turning terror the severed tentacle moved on its own accord and began to rejoin with its other half.

I tried unsuccessfully to pull myself upright. I became aware of Victor Carroon. He was, within seconds, at my side, pulling me to my feet. I yelled out in agony as he struggled to get me out and into the light. After great effort on Carroon's part, we made it to the wash, and he dragged me over to the opposite bank. Carroon collapsed to the sand, breathing heavily. He yelled for Reichenheim and Green to give him a hand.

It was then that I noticed with both astonishment and horror that the creature was at the mouth of the tunnel. The astonishing thing was that it did not come after us. It stayed at the tunnel opening for a few moments with its tentacles outstretched towards the afternoon sky and then abruptly retreated into its interior.

Green came running down the side of the bank, and together with Carroon, they pulled me topside. I thought all was safe when they got me above ground until I saw Reichenheim behind the transport wheel. He was crazy with fear. Teeth clenched his eyes revealed nothing but pure madness. He must have backed the Ford truck up for a running start because it roared at full speed in third gear. In a brief second, we could all tell where he was headed. We all shouted for him to stop, but it was to no avail. The diesel transport slammed into the stone monolith with a loud boom. The mammoth structure's antique foundation snapped like a twig, falling with several tons of force and sealing off the tunnel. "No!" I screamed. "Neely is still in there." But it was too late.

Reichenheim had cracked his head on the steering wheel, but he would survive. As for the truck, it would never live again. The truck's fan had been driven into the radiator, and water spewed forth, mixing with the desert sand. Carroon said that the engine block had been cracked from the collision as well.

Day 6: Carroon and Green tried to dig around the fallen monolith in hopes of getting to Neely, but it was hopeless. It would take several large earthmovers, many days, to complete the task, and it was time that we needed to concentrate on our survival. Green had bandaged Reichenheim's head, and although he was a bit dizzy at times, he appeared to be in good health. The common laborer from Ridgecrest was calmer now. I guess the stress had been too much for him. He even helped Carroon and Green with their digging around the monolith this morning. When he asked how the stone structure fell over, we realized that he had no memory of what he had done.

My condition is more severe. None of us are medics and the broken bone sticking out of my leg is beyond any of our skills. The only thing I can do is to try and dull the pain with the morphine supply in our first aid kit.

Day 7: We decided that Carroon, Reichenheim, and Green would try to make it on foot back to Ridgecrest to get help. We had a short-range field radio they would have been able to use when they traversed about half the distance to town, but it too was damaged beyond repair during the crash. I put Carroon in charge. They have adequate supplies to carry. It is a long way. I pray that they can make it. I did not go with them. Carroon insisted that they could jerry-rig a gurney out of one of the truck's doors and some canvas, but I refused. I would only have slowed them down, decreasing their chances of survival.

Day 8: It is the second day without my crew. I am typing this report on my portable. I decided to spend most of my time in the cab of the truck. I've been balancing my typewriter on my lap as I write the report. It was the most comfortable way I found, but now the pain in my leg is becoming unbearable. The morphine is running low.

Day 9: Leg has turned black and is beginning to smell.

Day 10: Can't type anymore. Everything is blurry. Will put glass tube and metal paper in glove compartment. Hope someone will come soon.

September 13, 1942

Hobart Winchell, Commandant, U.S. Navy Amphibious Force, Pacific Fleet

Lieutenant Hayward Phillips's remains were discovered in his Construction Battalion's transport at 0600 on September 7th. Carroon, Reichenheim, and Green have yet to be found as well as Petty Officers Matthew Delaney and Albert Gedney and Seaman Joshua Neely. We have recovered the glass tube and its contents and are having our scientists examine it. Massive precipitation in that area had caused considerable flooding, and our men have found no evidence of a tunnel or a monolith reported by Lieutenant Phillips. This review board's opinion that the writings left behind by Lieutenant Hayward Phillips were the results of a feverish mind and not taken as factual. All contents of this report, until further notice, are classified TOP SECRET.



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CELEBRITY MILFS IN THEIR BEST NUDE SCENES

BY MRSKIN.COM

Mr. Skin is celebrating that special breed of mothers whose own motherhood gives them a supernaturally sexy appeal. That's right, fellas, we're talking about MILFs or Moms I'd like to fuck.

What better place to start any countdown of the hottest MILFs in Hollywood than with MILF twice over Halle Berry. 2001 was an enormous year for Halle as she unleashed her beautiful breasts on film for the first time in *Swordfish*, then bared all in the sexually explicit *Monster's Ball*, picking up an Oscar for her work. Halle's Berries are the sweetest ones around.



Remember that movie Groundhog Day where Bill Murray relives the same day over and over again until he learns to properly love Andie MacDowell? We understand why Bill went to such extremes after seeing Andie—mom to both Rainey and Margaret Qualley—in the buff both when she was a newly minted MILF in 1993's Deception and when she became a boner-fide topless MILF in 2018's Love After Love! Andie gives us Boner After Boner.



Another Oscar-winning all-time Hollywood beauty, Jennifer Connelly, became a Tinseltown sexpot seemingly when she came of age, going the full monty in Dennis Hopper's The Hot Spot. Since then, Jennifer's bared her bod a bunch, even as

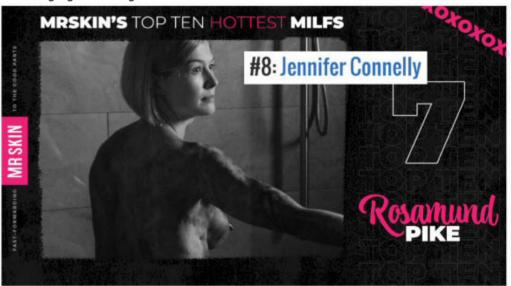


#8: Jennifer Connelly

recently as 2016's American Pastoral and the previous year's Shelter, directed by off-screen husband and father to two of Jen's three kids, Paul Bettany! You gotta hand it to Paul; he not only plays Vision, but he also gets to see the Vision that is Jennifer Connelly every day.

The youngest MILF on our list, Oscarnominated babe Rosamund Pike has two children with her partner, a man 18 years her senior. Still, Rosamund's been knocking us dead with nudity almost from the first minute she appeared on

screen in 2007's Fracture and Fugitive Pieces! Since becoming a mom, Rosamund's turned up the nudity in her career, winning an Anatomy Award in 2019 for her banging backburger in A Private War.

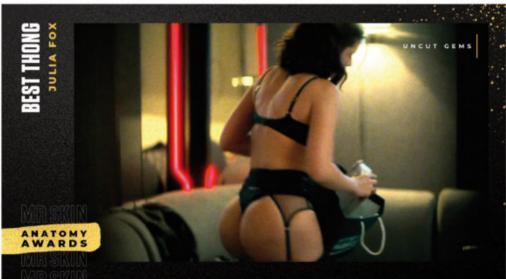


Mom to three kids with her husband and filmmaker OI Parker, Thandiwe Newton is another actress who seems to be nude more now that she's a MILF! Before oldest daughter Ripley was born in 2000, Thandiwe went naked a handful of times, but



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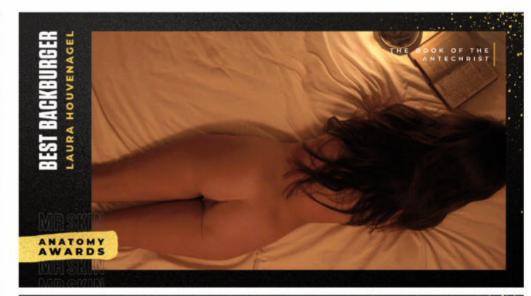


















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